

Nº 9

Edited by
JOHN THOMAS,
Harpist to Her Majesty the Queen,
AND
Professor at the Royal Academy of Music.

PARRISH ALVAR'S

Compositions

FOR THE

HARP.

VOYAGE D'UN HARPISTE EN ORIENT,

*Recueil d'Airs et de Mélodies Populaires de la Turquie et de l'Asie Mineure,
confiés à l'Instrument de la Poesie, la Harpe.*

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Harp and Piano

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ENT. STA. HALL

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John Thomas

GRAND STUDY

IN IMITATION OF THE

MANDOLINE.

PARISH ALVARS.

Allegro.

INTRODUCTION.

Handwritten annotations include: *2 4 1 x* above the first measure, *2 3* above the second measure, *2 3* above the third measure, *2 3* above the fourth measure, *2 3* above the fifth measure, *2 3* above the sixth measure, *2 3* above the seventh measure, *2 3* above the eighth measure, *2 3* above the ninth measure, *2 3* above the tenth measure, *2 3* above the eleventh measure, *2 3* above the twelfth measure, *2 3* above the thirteenth measure, *2 3* above the fourteenth measure, *2 3* above the fifteenth measure, *2 3* above the sixteenth measure, *2 3* above the seventeenth measure, *2 3* above the eighteenth measure, *2 3* above the nineteenth measure, *2 3* above the twentieth measure, *2 3* above the twenty-first measure, *2 3* above the twenty-second measure, *2 3* above the twenty-third measure, *2 3* above the twenty-four measure, *2 3* above the twenty-fifth measure, *2 3* above the twenty-six measure, *2 3* above the twenty-seventh measure, *2 3* above the twenty-eighth measure, *2 3* above the twenty-ninth measure, *2 3* above the thirtieth measure, *2 3* above the thirty-first measure, *2 3* above the thirty-second measure, *2 3* above the thirty-third measure, *2 3* above the thirty-four measure, *2 3* above the thirty-fifth measure, *2 3* above the thirty-six measure, *2 3* above the thirty-seventh measure, *2 3* above the thirty-eighth measure, *2 3* above the thirty-ninth measure, *2 3* above the fortieth measure, *2 3* above the forty-first measure, *2 3* above the forty-second measure, *2 3* above the forty-third measure, *2 3* above the forty-four measure, *2 3* above the forty-fifth measure, *2 3* above the forty-six measure, *2 3* above the forty-seventh measure, *2 3* above the forty-eighth measure, *2 3* above the forty-ninth measure, *2 3* above the fiftieth measure, *2 3* above the fifty-first measure, *2 3* above the fifty-second measure, *2 3* above the fifty-third measure, *2 3* above the fifty-four measure, *2 3* above the fifty-fifth measure, *2 3* above the fifty-six measure, *2 3* above the fifty-seventh measure, *2 3* above the fifty-eighth measure, *2 3* above the fifty-ninth measure, *2 3* above the sixtieth measure, *2 3* above the sixty-first measure, *2 3* above the sixty-second measure, *2 3* above the sixty-third measure, *2 3* above the sixty-four measure, *2 3* above the sixty-fifth measure, *2 3* above the sixty-six measure, *2 3* above the sixty-seventh measure, *2 3* above the sixty-eighth measure, *2 3* above the sixty-ninth measure, *2 3* above the seventieth measure, *2 3* above the seventy-first measure, *2 3* above the seventy-second measure, *2 3* above the seventy-third measure, *2 3* above the seventy-four measure, *2 3* above the seventy-fifth measure, *2 3* above the seventy-six measure, *2 3* above the seventy-seventh measure, *2 3* above the seventy-eighth measure, *2 3* above the seventy-ninth measure, *2 3* above the eightieth measure, *2 3* above the eighty-first measure, *2 3* above the eighty-second measure, *2 3* above the eighty-third measure, *2 3* above the eighty-four measure, *2 3* above the eighty-fifth measure, *2 3* above the eighty-six measure, *2 3* above the eighty-seventh measure, *2 3* above the eighty-eighth measure, *2 3* above the eighty-ninth measure, *2 3* above the ninetieth measure, *2 3* above the ninety-first measure, *2 3* above the ninety-second measure, *2 3* above the ninety-third measure, *2 3* above the ninety-four measure, *2 3* above the ninety-fifth measure, *2 3* above the ninety-six measure, *2 3* above the ninety-seventh measure, *2 3* above the ninety-eighth measure, *2 3* above the ninety-ninth measure, *2 3* above the hundredth measure.

Handwritten musical score for "Grand Study. ALVARS." featuring piano and vocal parts. The score is written on five systems of staves, with piano accompaniment on grand staves and vocal lines on single staves.

System 1: Piano part begins with a treble clef and a common time signature. The right hand features a series of eighth notes, with a *p* (piano) dynamic marking and a *cres:* (crescendo) instruction. The left hand has a bass clef and a common time signature. A *poco a poco* instruction is written above the piano part. The system concludes with a *(Cb)* marking.

System 2: The piano part continues with a treble clef and a common time signature. The right hand features a series of eighth notes, with a *ff* (fortissimo) dynamic marking and a *(Ab)* (A-flat) marking. The left hand has a bass clef and a common time signature. A *gva* (glissando) instruction is written above the piano part. The system concludes with a *(Cb)* marking.

System 3: The piano part continues with a treble clef and a common time signature. The right hand features a series of eighth notes, with a *fz* (forzando) dynamic marking and a *(Ab - Cb)* marking. The left hand has a bass clef and a common time signature. The system concludes with a *(Cb)* marking.

System 4: The piano part continues with a treble clef and a common time signature. The right hand features a series of eighth notes, with a *(Ab)* marking. The left hand has a bass clef and a common time signature. The system concludes with a *(Cb)* marking.

System 5: The piano part continues with a treble clef and a common time signature. The right hand features a series of eighth notes, with a *cre* (crescendo) instruction. The left hand has a bass clef and a common time signature. The system concludes with a *(Cb)* marking.

System 6: The piano part continues with a treble clef and a common time signature. The right hand features a series of eighth notes, with a *scen* (scene) instruction. The left hand has a bass clef and a common time signature. The system concludes with a *(Cb)* marking.

System 7: The piano part continues with a treble clef and a common time signature. The right hand features a series of eighth notes, with a *do.* (do) instruction. The left hand has a bass clef and a common time signature. The system concludes with a *(Cb)* marking.

si suona.

p (E# - F# - B# - Cb)

f (cb)

p

gva

gva

cres:

gva

gva

(F# B#) ff (cb)

marcatissimo.

(E#)

ritard:

The musical score is written for piano and includes several systems of staves. The first system features a treble staff with a melodic line and a grand staff (treble and bass) with a more complex accompaniment. Dynamics range from piano (*p*) to forte (*f*). The second system continues the melodic and harmonic development, with a crescendo marking (*cres:*). The third system introduces a section marked *marcatissimo.* (very marked), characterized by dense chords and a more rhythmic feel. The score is heavily annotated with handwritten marks, including 'X' for accents, '3' for triplets, and various slurs and ties. The key signature is E major (three sharps). The piece concludes with a *ritard:* (ritardando) marking.

Grand Study. ALVAR.

Handwritten: $x_1 x_2 x_1 x_1$

Handwritten: (Bb)

Handwritten: $(G\sharp)$

Handwritten: $(G\sharp)$

Handwritten: $(G\sharp)$

Handwritten: f

Handwritten: $(B\sharp)$

Handwritten: $x_1 x_2$

Handwritten: (Fb)

Handwritten: $x_1 x_2 x_1 x_2$

Handwritten: (Fb)

Handwritten: $x_1 x_2 x_1$

Handwritten: $(B\sharp)$

Handwritten: $(E\sharp)$ *cres:*

Handwritten: $3 2 1 2 x$

Handwritten: gva

Handwritten: $x_1 x_2 x_1 x_2$

Handwritten: $(E\sharp)$

Handwritten: $(B\sharp)$

Handwritten: $(D\sharp)$

Handwritten: $x_1 x_2$

Handwritten: x_1

Handwritten: x_3

Handwritten: 3

Handwritten: $(B\sharp)$

Handwritten: (Cb)

Handwritten: (Cb)

Handwritten: $(B\sharp)$

La meta movimento.

First system of musical notation. The treble clef staff contains a melodic line with a large slur over the first half. The bass clef staff contains a continuous arpeggiated accompaniment. The text "les arpèges pp" is written in the bass staff. A handwritten "7" is visible above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the arpeggiated accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the arpeggiated accompaniment. A handwritten "8va" with a dashed line is visible above the treble staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the arpeggiated accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the arpeggiated accompaniment.

The first system of musical notation features a grand staff with a treble and bass clef. The treble staff contains a melodic line with a series of eighth notes, a triplet of eighth notes, and a final eighth note. The bass staff contains a series of eighth notes. A large slur covers the entire system. Above the treble staff, the text "8va" is written with a dashed line indicating an octave shift. Handwritten markings "4/4" and "0110" are visible in the left margin.

The second system of musical notation continues the piece. The treble staff features a melodic line with a series of eighth notes, a triplet of eighth notes, and a final eighth note. The bass staff contains a series of eighth notes. A large slur covers the entire system. Above the treble staff, the text "8va" is written with a dashed line indicating an octave shift.

The third system of musical notation continues the piece. The treble staff features a melodic line with a series of eighth notes, a triplet of eighth notes, and a final eighth note. The bass staff contains a series of eighth notes. A large slur covers the entire system. Above the treble staff, the text "8va" is written with a dashed line indicating an octave shift. The bass staff is labeled with "(G♭)" and "0110" is written below it.

The fourth system of musical notation continues the piece. The treble staff features a melodic line with a series of eighth notes, a triplet of eighth notes, and a final eighth note. The bass staff contains a series of eighth notes. A large slur covers the entire system. Above the treble staff, the text "8va" is written with a dashed line indicating an octave shift. The bass staff is labeled with "(F♭)".

The fifth system of musical notation continues the piece. The treble staff features a melodic line with a series of eighth notes, a triplet of eighth notes, and a final eighth note. The bass staff contains a series of eighth notes. A large slur covers the entire system. Above the treble staff, the text "8va" is written with a dashed line indicating an octave shift. The bass staff is labeled with "(F♭)" and "0110" is written below it.

The first system of musical notation features a grand staff with a treble and bass clef. The treble staff contains a melodic line with a series of eighth notes, a triplet of eighth notes, and a final triplet of eighth notes. The bass staff contains a series of eighth notes. A bracket above the treble staff indicates a phrase, and a bracket below the bass staff indicates a phrase. The system is marked with a 'gva' (grace note) and a 'va' (vibrato) symbol.

The second system of musical notation continues the melodic line in the treble staff, featuring a series of eighth notes, a triplet of eighth notes, and a final triplet of eighth notes. The bass staff contains a series of eighth notes. A bracket above the treble staff indicates a phrase, and a bracket below the bass staff indicates a phrase. The system is marked with a 'gva' (grace note) and a 'va' (vibrato) symbol.

The third system of musical notation continues the melodic line in the treble staff, featuring a series of eighth notes, a triplet of eighth notes, and a final triplet of eighth notes. The bass staff contains a series of eighth notes. A bracket above the treble staff indicates a phrase, and a bracket below the bass staff indicates a phrase. The system is marked with a 'gva' (grace note) and a 'va' (vibrato) symbol.

The fourth system of musical notation continues the melodic line in the treble staff, featuring a series of eighth notes, a triplet of eighth notes, and a final triplet of eighth notes. The bass staff contains a series of eighth notes. A bracket above the treble staff indicates a phrase, and a bracket below the bass staff indicates a phrase. The system is marked with a 'gva' (grace note) and a 'va' (vibrato) symbol.

The fifth system of musical notation continues the melodic line in the treble staff, featuring a series of eighth notes, a triplet of eighth notes, and a final triplet of eighth notes. The bass staff contains a series of eighth notes. A bracket above the treble staff indicates a phrase, and a bracket below the bass staff indicates a phrase. The system is marked with a 'gva' (grace note) and a 'va' (vibrato) symbol.

8va

8va

8va

8va

8va

8va

f

ff

sost:

6/8

6/8

Grand Study. ALVARS.

Musical notation for a piano piece, featuring six systems of grand staves (treble and bass clef). The music is in 6/8 time and B-flat major.

System 1: Treble staff has a melodic line with a slur. Bass staff has a chord marked *(C4)fp* and *sf*.

System 2: Treble staff has a melodic line with a slur. Bass staff has a chord marked *sf*.

System 3: Treble staff has a melodic line with a slur and *gva* (glissando) marking. Bass staff has a chord marked *cres:* and *sf*.

System 4: Treble staff has a melodic line with a slur and *gva* (glissando) marking. Bass staff has a chord marked *f* and *(F#)*.

System 5: Treble staff has a melodic line with a slur and *gva* (glissando) marking. Bass staff has a chord marked *ff* and *(F#)*.

System 6: Treble staff has a melodic line with a slur and *gva* (glissando) marking. Bass staff has a chord marked *(Ab)*.

Handwritten annotations include: *C4*, *sf*, *ff*, *f*, *gva*, *ch*, and *212*.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a dashed line labeled *gva*. The left hand (bass clef) has a sustained chord with a *dim:* (diminuendo) marking. A handwritten *X/12* is visible in the right hand.

Second system of musical notation. The right hand (treble clef) features a melodic line with a slur and a dashed line labeled *gva*. The left hand (bass clef) has a sustained chord with a *p* (piano) marking.

Third system of musical notation. The right hand (treble clef) features a melodic line with a slur and a dashed line labeled *gva*. The left hand (bass clef) has a sustained chord with a *cres:* (crescendo) marking.

Fourth system of musical notation. The right hand (treble clef) features a melodic line with a slur and a dashed line labeled *gva*. The left hand (bass clef) has a sustained chord with a *ff* (fortissimo) marking. A handwritten *X/12* is visible in the right hand.

Fifth system of musical notation. The right hand (treble clef) features a melodic line with a slur and a dashed line labeled *gva*. The left hand (bass clef) has a sustained chord with a *3* (triple) marking. A handwritten *X/12* is visible in the right hand.

Tempo primo.

ff *p* (B#)

1x2x1x2 *2* *2*

1x2

(A#) (Ab) *cre - - - scen - -*

do *poco* (D#) *a* *poco.* *f*

2x1x2 *2* *2* *2*

(D#) *8va*

8va *4x1* *3x* *7x*

ff con fuoco.

staccato.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

ff *p*

cres.

8va

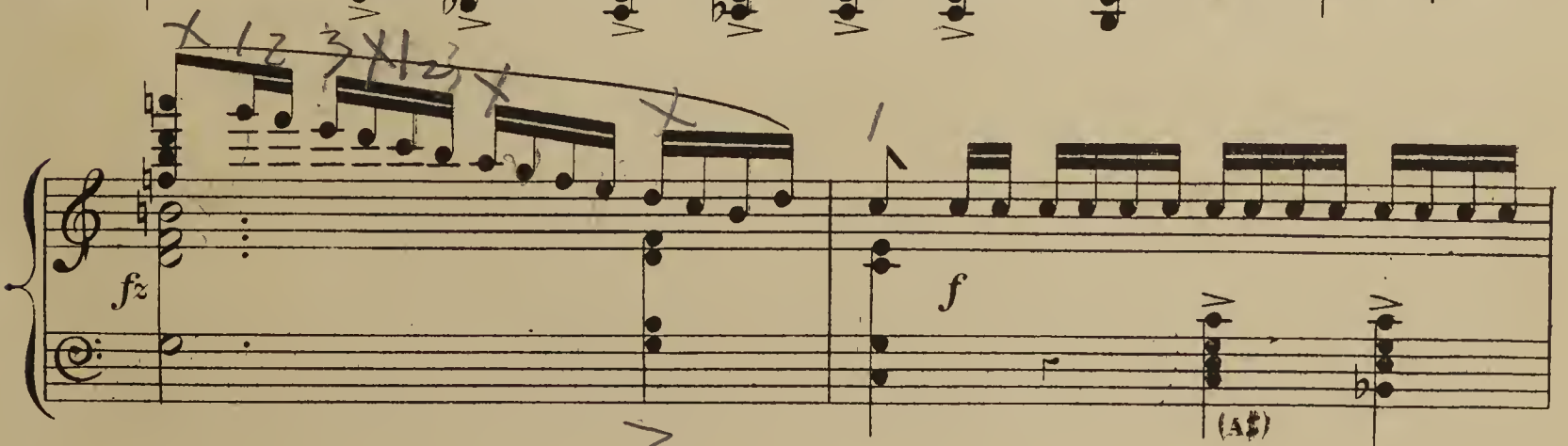
dim

ritard: *p a tempo.*

(B#)

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation is as follows:

- System 1:** Treble staff has a melodic line with many beamed sixteenth notes. Bass staff has a simple accompaniment. Dynamic marking: *mf*.
- System 2:** Similar to System 1, with a more complex melodic line in the treble.
- System 3:** Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamic markings: *cres:* and *ff*.
- System 4:** Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamic markings: *f* and *p*.
- System 5:** Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamic marking: *cres:*.
- System 6:** Treble staff has a melodic line. Bass staff has a simple accompaniment. Dynamic marking: *p*.



Handwritten musical score for "Grand Study. ALVARS." featuring six systems of piano and organ music. The score includes various musical notations, including treble and bass staves, and is heavily annotated with handwritten markings.

System 1: Piano part (treble and bass staves) with a melodic line in the right hand. Organ part (bass staff) with chords. Annotations: $(D\#)$, $(ol\ 4)$, $fz>$, and a large handwritten $\times 12\ 3 \times 12 \times$ above the piano staff.

System 2: Piano part with a melodic line. Organ part with chords. Annotations: (Fb) , $(B\#)$, and various rhythmic markings like $1\ 1 \times 2 + 1 \times 3$, 3 , $2 \times 1 \times$, 3 , $2 + 1 \times 2 + 1 \times$, 3 , $2\ 1\ 2\ 3 \times 1$.

System 3: Piano part with a melodic line. Organ part with chords. Annotations: $2 \times 1 \times 2 \times 1 \times$, 3 , and $(Fb - B\#)$.

System 4: Piano part with a melodic line. Organ part with chords. Annotations: gva , ff , $32\ 1 \times$, $32\ 1 \times$, $32\ 1 \times$, and $sdrucchiolando.$.

System 5: Piano part with a melodic line. Organ part with chords. Annotations: $fz>$, ff , 3 , 2 , 1 , $+$, $+$, and 3 .

JOHN THOMAS.

Harpist to Her Majesty the Queen,
AND
Professor of the Harp at the Royal Academy of Music.

HARP SOLOS.

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	s.	d.
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La Méditation.....(Ditto).....	4	0
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4. Robin Adair.....	3	0
5. The Blue Bells of Scotland.....	3	0
6. Home, sweet Home.....	3	0

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3.	Ar hyd y Nos.....(All through the Night.)
4.	*Hob y Deri Danno.....(Hob a Derry Danno.)
	* As sung in North Wales.
5.	Morva Rhuddlan.....(The Plain of Rhuddlan.)
6.	Divyrrwch y Brenin.....(The King's Delight.)
7.	Y Ferch o'r Scer.....(The Maid of Sker.)
8.	Y Gadlys.....(The Camp.)
9.	Torriad y Dydd.....(The Dawn of Day.)
10.	Serch Hudol.....(Love's Fascination.)
11.	Clychau Aberdyfi.....(The Bells of Aberdovey.)
12.	Glan Meddwod Mwyn.....(The Joy of the Mead-cup.)

CONTENTS OF VOLUME II.

13.	Rhyfelgyrch Gwyr Harlech.....(March of the Men of Harlech)
14.	Merch Megan.....(Megan's Daughter)
15.	Nos Galan.....(New Year's Eve.)
16.	Y Fwyalchen.....(The Blackbird.)
17.	Codiad yr Haul.....(The Rising of the Sun.)
18.	Dafydd y Garreg Wen.....(David of the White Rock.)
19.	Syr Harri Ddu.....(Black Sir Harry.)
20.	Bugeilio'r Gwenith Gwyn.....(Watching the Wheat.)
21.	Diffyrrwch Arglwyddes Owain.....(Lady Owen's Delight.)
22.	Tros y Garreg.....(Over the Stone.)
23.	Y deryn Pur.....(The Dove.)
24.	Y Bardd yn ei Awen.....(The Inspired Bard)
25.	Ffarwel y Telynor i'w enedigol Wlad (The Minstrel's Adieu to his N

CONTENTS OF VOLUME III.

26.	Dewch i'r Frwydyr.....(Come to Battle.)
27.	Gogerddan.....
28.	Breuddwyd y Frenhines.....(The Queen's Dream.)
29.	Dadl Dau.....(The Quarrelsome couple.)
30.	Merch y Melinydd.....(The Miller's Daughter.)
31.	Hela'r Sgyvarnog.....(The Hunting of the Hare.)
32.	Yr Hên Sibyl.....(The Old Sibyl, or Winifreda.)
33.	Ymadawiad y Brenin.....(The Departure of the King.)
34.	*Hob y deri Dando.....(Hob a Derry Dando.)
	* As sung in South Wales.
35.	Mentra Gwen.....(Venture Gwen.)
36.	Ffanni Blodau'r Ffair.....(Fanny the Flower of the Fair.)
37.	Galar Cymru.....(Cambria's Lament.)

CONTENTS OF VOLUME IV.

38.	Caerphili.....(Caerphilly.)
39.	Y Bore Glas.....(At Early Dawn of Morning)
40.	Eös Lais.....(The Voice of the Nightingale.)
41.	Pe Cawn i Hon.....(I know a Maiden.)
42.	Y Deryn du Pig-Felyn.....(The Yellow-Beaked Blackbird)
43.	Dyffryn Llanberis.....(The Vale of Llanberis.)
44.	Gyda'r Wawr.....(With the Dawn.)
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46.	Cwynfan Prydain.....(Britain's Lament.)
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